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By R. K. Webb

E. R. NORMAN:
Church and Society in England
1770-1970
544pp. Clarendon Press: Oxford University Press. £15.

Nineteenth-century Dissenters may have protested too much, but they had real grievances. They were discriminated against—flagrantly or subtly—both in law and in social usage. The theoretical argument that, having chosen to stand apart in religion, they had brought upon themselves the political consequences of their choice, did not survive the repeal of the Test and Corporation Acts in 1828, though practice was a long time in catching up with theory. Now, in an ecclesiastical age, handsome gestures and good feeling abound, and the righteousness of establishment no longer seems a very live issue: churches huddle together in a cold climate.

Yet, as Minerva's owl takes flight, do Dissenters ever wonder why the Church of England wins so handsomely on the field of history? What in Dissenting historiography can match the masterpieces of Dean Sykes or Professor Chadwick, or the scope and authority of politico-administrative studies like Geoffrey Best's *Temporal Powers* or Olive Brose's *Church and Parliament*; or the range of books on Evangelicalism, the Oxford Movement, and Christian Socialism? The past decade has seen much new work in religious history, so if in response to the late G. K. Wilson's lament in his *Ford Lectures* about the relative neglect of the subject, here too, on balance, Anglo studies are amply better. Dissenting history has too often been marred by superficiality and by sectarian prejudice (not just against the Church), and neither quality has been entirely devoid of value. Increasing Anglican history even seems to win hands down when it comes to typography and design.

E. R. Norman's *Church and Society in England, 1770-1970* belongs firmly in the great tradition of Anglican history. It roots out an impressive accumulation of scholarly studies of social thought and the Church of England, a debt that Dr. Norman handsomely acknowledges in his footnotes and bibliography. What distinguishes it from its predecessors is the perspective that it affords by its sweep and range. By avoiding, for instance, the largely intramural importance, such as 1833 or 1845, and standing on the unity of the two centuries in the social history of England, Dr. Norman can adopt a far grander scale of organization than earlier writers have allowed themselves and can put forward freer and more convincing interpretations.

This is a shrewdly revisionist work like much Anglican history. It is concerned with rebutting 'critics' within and outside the Church whose allegations have too often posed for historical truth. Dr. Norman is extraordinarily good at summarizing what his subjects have said and also at the quiet undermining of over-extended reputations; he has a keen eye for thought that is shallow, derivative, or nervously class-bound. It is gently but completely devastating about the religious and social discovery and 'discovery' of social problems in the late 19th century. The book's predecessors (a few prophetic dissenters) were written by Dissenters. But he recognizes what is dissident in those he is cutting down and also readily concedes that churchmen who have taken up Dissent to press religious positions have been equally sincere. The reputation that suffers most are those of two leading moderate left, Bishop Westcott and Archbishop Williams. The former more than the latter in the Victorian era. Dr. Norman's judgement leads to new respect for Archbishop Davidson's struggle between conflicting imperatives, while Herbert Hensley-Henson emerges from superbly depicted caricatures more impressively than ever.

At the Conference on Christian Politics, Economics, and Citizenship (COPEC) in 1924, which under Temple's inspiration brought together the strands of the socialist century, a pattern as applicable to Dissent as to the Church. The Church, in other words, has addressed problems rather than people, and it has done so with assumptions and style that have pursued with remarkably little change throughout the whole period.

In the first place, a point on which Dr. Norman lays great stress, for most of the two centuries by the clergy to promote the cause of an overriding priority—the pursuit of eternity. The consequent importance of preaching, the sacraments, and pastoral care, coupled with devotion to the idea of establishment, explains the nineteenth-century emphasis on church extension—the first half of the century saw the building of over 2,500 churches to provide places for worshippers who did not come. Class barriers proved too difficult to surmount, whatever the period and whatever the unilateral efforts made by the clergy to promote the personal contact and exempla which the nineteenth century valued so highly. We smile indulgently when we learn that the residents of an East End settlement relaxed by playing fives, but trendy churches today may be quite as remote from working-class or lower middle-class concerns. It is only half the truth, Dr. Norman argues, for radical churchmen to blame a conservative majority for the failure of the Church to make an impact on society; 'the academic and vicariously quality of their radicalism has limits of which they scarcely seem conscious'.

Another theme that runs through the book is the general resistance to direct political involvement. The politically corrupted churchmen is a stock figure of Dissenting mythology, but the ordinary Englishman, perhaps, has not mixed in politics more honourably than that. That the Church should avoid party politics was a dictum easier to follow in the early nineteenth century when party was a less precise and more fluid notion than it was the case later in the century; but on page after page, despite passing enthusiasms and a few vigorous dissenters, the pre-eminence emerges—from 1770 to 1970 in 1942—that the Church's part is to lay down principles, not to commit itself to a single policy or a detailed programme.

Where did the principles come from? Dr. Norman is uneven when it comes to assessing the sources of ideas. He is convincing on the relatively limited appeal of Coleridge to his age, which Falsy or Westburton or the political economists spoke more meaningfully; he sensibly decries the tendency of so many historians to quote any religious seriousness with reverence, and to show them as far more thoughtful and responsive than has been allowed to them by the prejudice of first or second-generation Christian socialists and most historians.

The social concern of the Church, then, has been steadily in evidence throughout the 200 years. But the focus and emphasis have varied. Education, for instance, at least down to 1944, has called forth an overwhelming measure of agreement, a unanimity never achieved on the problems of industry and more so on what was profound and more so on the maintenance of social order. In latter years given way to a questioning of the social order. But in all this the Church has had little contact with the working classes: the Church did not lose them; it never had them to any significant numbers. The masses of men were not, however, irrelevant; most of them have shared a vague, more or less Pelagian Christianity which carried important implications for civic and individual morality and in that sense, as many scholars have told us, the nineteenth-century world is still Pelagian. What was a century ago a Church membership and attendance

has been a middle and lower middle-class phenomenon, as was the startling growth in religious observance and interest in the early nineteenth century, a pattern as applicable to Dissent as to the Church. The Church, in other words, has addressed problems rather than people, and it has done so with assumptions and style that have pursued with remarkably little change throughout the whole period.

The most original interpretations in the book, however, belong to the early nineteenth century. Here Dr. Norman seems to turn away from an earlier conclusion. In 1968, in *The Conscience of the State* in North America, he wrote of the English Church 'in the age of laissez-faire that it was... imprisoned within the old parochial boundaries, governed from cathedral cities which the industrial revolution had largely bypassed, and intransigent upon the benches of the House of Lords. It had failed to produce a significant and corporate response to the social problems of the new age, and it remained basically irrelevant to them'.

In the new, more complex picture, relevance and statesmanship figure largely. After sketching the constitutional matrix in which the Church was set and noting the willingness of most Church leaders to concede what a new age demanded for non-Anglicans, Dr. Norman mounts a convincing explanation of the role of the bishops in voting against Reform in 1832. They were trying to get a better bill, one less likely to threaten the Church, or a tactical manoeuvre that saddled the Church for decades with a reputation for seculism. Torgian and mindless politicking. Even more important is his assessment of the new social stance revealed among the luminaries of the early Victorian episcopate—Whately, Copleston, Bloomfield, J. B. Sumner—who were enthusiastic for political economy, a doctrine he rightly sees as both relevant and more so than ever. One can quarrel with some aspects of his argument in these chapters—Dissent was less monolithic than he implies on social involvement and even on education, and like Dissent, the Church was not so unambiguously misleading about Unions. But such minor criticisms must not obscure what Dr. Norman has done for the early Victorian bishops—even the most reactionary—in showing them as far more thoughtful and responsive than has been allowed to them by the prejudice of first or second-generation Christian socialists and most historians.

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the most perfect embodiment of the compassion prescribed in the New Testament; and even the contemporary doctrines of 'liberation' and 'secularism' have been given powerful theological support.

But in absorbing the dominant or most advanced elements in intellectual culture, the theologians and bishops have tended to outrun their contemporaries, in the Church and outside it, who lived by the ideas and values of a generation or so before. Here lies the biggest challenge of Dr. Norman's book.

The lofty figure prominently in the twentieth-century chapters of the book, so intellectual influence as spokesmen; they are much more shadowy for the nineteenth century. Gladstone and a few others aside. This is perhaps an accurate reflection of the actual state of affairs, but one would like to see some of Dr. Norman's speculations tested in specific situations with less imposing laymen. So, too, with the parish clergy. It was, as Dr. Norman recognizes, at the parish level that the social work of the Victorian Church was most carried on, without centralized control and without leaving records of a kind historians are most likely to use.

Meo worked on their own: there were no periodical clerical gatherings, or illiterate church members of the sort that were familiar in the later experience of the Church. They were faced with puzzling new problems, often terrifying in their scale, if they failed to seek political solutions, they were because the general assumptions of the political culture in which they were set was in general opposed to the idea of state intervention in such questions.

Some neglected their duties, and some did them badly.

But probably, in the underpaid circumstances of their parishes, most were responsible for the failure they did to write well, that their human personality is not to be mere drudge in the state.

'Drops in the Sea' is a title which autobiographers should keep in mind. It does not apply to *Infants of the Spring*, but there is ground for apprehension in the fact that Anthony Powell's memoirs cannot fail to run parallel to much of *The Music of Time*. The novels are not autobiographical in any limiting or pejorative sense, but we have only to look at *Who's Who* to see the career of Nicholas Jenkins, the narrator of *The Music of Time*, has much in common with the career of Powell, A.D., as there epitomized.

Not to suggest these lies of inquiry is not to say that Dr. Norman should have written a free synthesis and not a complex interpretation of the 'official mind' of the Church of England with regard to social questions. In doing so he has brought this history of inquiry close to the heart of the possible exception of some more biographical studies, informed by the questions and spirit of Dr. Norman's work. The work surely does not need to be done again, and it is whole of new. Future investigation of the social attitudes of the Church must abandon the bishops and intellectuals to examine the life of the Church at less exalted levels.

Dr. Norman's *Church and Society in England, 1770-1970* is a book that should be read by all who are concerned with the history of the Church in England.

ANTHONY POWELL:
Infants of the Spring
209pp. Heinemann. £5.

JAMES TUCKER:
The Novels of Anthony Powell
197pp. Macmillan. £5.95.

Throughout the third quarter of this century one of the most consistent of English pleasures was the appearance, every other year or so, of a new volume of *A Dance to the Music of Time* by Anthony Powell. To read each of those twelve books on its day of publication gave a particular flavour to the years 1951-76. The author is rare who can make us stick with a text which in all amounts to close on million words, but Anthony Powell is such an author, and those who stayed with the series are marked by it, thus way people were marked by their reading in the nineteenth century.

But, as Edmund Wilson once said, 'No two people read the same book.' Wilson himself thought that Powell's novels were just about good enough to fall asleep over; and there are people less distinguished than he who find the series over-long, sluggish, circumlocutory, trivial and contrived. But we who disagree remember what is said by one of the more gifted of the men of letters who turn up in *The Music of Time*. 'Reading novels,' says X. Tragnel, 'needs almost as much talent as writing them.'

Those who prize every word that Powell cares to write will reach out of once *Infants of the Spring*, which is billed as Volume 1 of his memoirs. Autobiography is, even so, a desperate adventure. The form is a presumption of public interest where the writer is well known, and yet the memoirs of a great writer—writers—novelists—above all—are often their weakest work. It is as if Vernon Lee were right when she wrote to Mourila Baring in 1906 that 'People nowadays write so well, when they do write well, that their human personality is not to be mere drudge in the state.'

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The musician of time

By John Russell

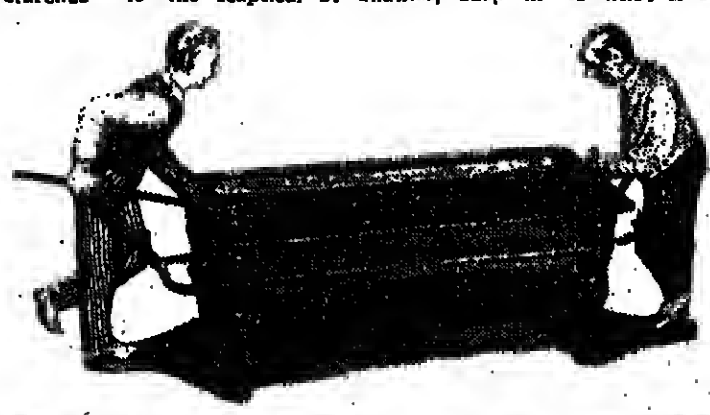
Infants of the Spring is exposed to another kind, in that from the moment that he met Henry Green at the age of nine, Powell has been much in the company of people who have already given us their own accounts of private school, Eton and Oxford during the years in question. The ground traversed in *Infants of the Spring* has been beaten in one form or another by Henry Green, Cyril Connolly, Harold Acton, Evelyn Waugh, and Evelyn Waugh's biographer Christopher Sykes, as well as by others less gifted.

But the stiffest competition of all is from Powell himself. Eton and Oxford are portrayed in the opening volume of *The Music of Time* with a fullness, a resonance, and a wealth of cross-reference to

have involved our author's forbearance in many a rewarding contact with the 'uncluttered (Welsh) upper-middle'. Much that is pertinent in Powell the novelist comes now: notably that his grandfathers on both sides of the family 'detested business', and that it is from his maternal grandmother that he derives that preoccupation with the occult, and with freaky sects of all kinds, which came out in his novels even before 1939 and goes berserk in *The Music of Time*.

The prolegomena in Powell's own birth could hardly be bettered, in fact. The birth itself is recorded in characteristic style: 'I was born in London, 21 December, 1905, the winter solstice ("tis the year's mid-night, and it is the day's), feast of the sceptical St. Thomas, cusp of

Art, when the narrator pitches into the novels of Trollope which have just turned out to be the favourite reading of General H. de C. Lidda-mont: 'the style... certain repetitive tricks of phrasing... psychology almost unconvincing... sometimes downright dishonest in its treatment of individual relationships... women don't analyse their predicaments as men represent them... In fact, the author does more thinking than feeling... and so on. The effect of this passage in its context is quite extraordinary. We realize what art has made us far-gone; that for all its apparent hesitancy and its seeming digressions *The Music of Time* results not only from an iron determination but from a set of deeply held convictions as to what is admissible, and what is



Afternoon men: mechanical in billiard players, made by George Levy around 1920. Levy, who had his own factory in Nuremberg, centre of the German toy industry, in the 1920s, and emigrated to England in the 1930s, also used a motif of billiard players as his trademark. After the Second World War the Euro-

pean tin-toy industry was overtaken by Japan, and tin gradually lost ground to die-cast and plastic. This illustrated in David Pressland's comprehensive survey *The Art of the Tin Toy* (224pp. New Cavendish Books. £19.50).

Powell's personal mythology which make it difficult for him, or for us, to read the same terrain without some expectation of anticlimax. What we have in the novel is the perfection transcended by the memoir-form is by comparison raw and unstructured. The music of time is on the players' desks, but the players themselves may not come in today.

This said, *Infants of the Spring* goes away to a capital start. Anthony Powell is an ontological genealogist, and for the past forty-two years he has led or he led someone who might be called the Bobby Fischer of that intricate or, so our hopes are high when Powell begins his memoirs with a brief account of Rhys the Hoarse (1169-1234) and a reference to 'an enjoyable, if tenuous, continuity with late Roman times by reputed descent from Llywarch Hen, an historical 6th century magnate, (by tradition a bard)'. And we are not disappointed. A six-centuries' dominion in Radnorshire turns out to

not, in the writing of a novel. What are the roots of human action, and how can they be most truthfully presented? That is the underlying subject of *The Music of Time*; and the castigation of Trollope as a fragmented violence which is like nothing else in the twelve volumes of the series.

Autobiography conceived of as an emblematic clip-don from one year to the next is no substitute for the all-risking art of *The Music of Time*. Nor does it lend itself to those laconic and definitive summations which occur from time to time in the novelist's statements which La Fontaine by the way, would not have disdained. (Here is just one, a *Question of Uprising*. 'Human relationships flourish and decay, quickly and slowly, so that those concerned scarcely know how to bridge, or how imbridge, the time that has become. The ebb and flow of the *Infants of the Spring* are those of the form, not of the author. No book can be dull which deals intelligently and at

length with Maurice Bover, Cyril Connolly, George Orwell, Harold Acton, and Henry Byron (as well as with others less familiar but hardly less interesting). What is lacking is imaginative pressure: the rage to say what could be said by no one else.

When Henry Green wrote *Pack My Bag* he was precisely what should be a long intimacy between strangers with no direct appeal in what both may have known. He named neither his private school, nor Eton, nor his college at Oxford, nor any of the people he wrote about. Acton is not Acton, Byron is not Byron, Powell is not Powell. For this reason, experience as described in *Pack My Bag* has undeniably a certain homesickness, but it is in its directness, candour and poignancy cannot be denied. *Pack My Bag* is a book unlike any other.

Anthony Powell does not like it at all, however. He finds it obscure, almost, 'experimental' (no compliment in this case) but he is concerned with an interior tumult to which Green gave, in his view, altogether too free an expression. *Pack My Bag* is certainly as unlike *Infants of the Spring* as it is possible for a book to be, but if we read them one after the other there is no doubt as to which of the two has the more original experience to offer. Green tells the truth as he sees it, irrespective of the pain or confusion which it may cause. When his warring house was turned into an officer's convalescent home in 1917 he spat at once that the officers were being fastened up so that they could be sent back to be killed. They knew this, and they were terrified. (Powell on Green: 'He never possessed the smallest relish for military mystique.') Green put all this into *Pack My Bag*, along with many other disagreeable truths about English life. These things tumbled on to the page, unbidden.

There is by contrast nothing casual about *Infants of the Spring*, unless it be the author's encounter with a Parisian tart (and even there the erotic flame burns so low as a pilot light). It is to *The Music of Time* that we must look for confidences which might seem too high flown for the essay-going form of the memoir. When Nicholas Jenkins happens on an officer's commission that has been granted by Queen Victoria he remarks how

The great rolling process, so compelling in their beauty and simplicity, might be thought inadmissible for the most headless, the most cynical, to disregard, so modest, so obviously right in the circumstances, were their requirements, so friendly—even to the point of intimacy—the manner in which the Sovereign outlined the principles of her household service. There is in this passage a commitment of the heart which we find nowhere in *Infants of the Spring*. Admittedly the book comes to an end when Powell was barely of an

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The dynamics of disorder

By P. M. A. Rabbitt

H. J. EYSENCK (Editor):
Case Studies in Behaviour Therapy
355pp. Routledge and Kegan Paul.
£7.95.

Some of the theoretical ideas quoted by Eysenck in the late 1950s can perhaps now be excused as necessary confrontations with a "clinical establishment" of that time. But H. J. Eysenck, even before his book in 1960, *Behaviour Therapy* and the *Handbook of Abnormal Psychology*, had become notorious for his love of a good fight. It is therefore very touching to find the old warrior, in his introduction and conclusion to this collection of papers, still scouring the countryside for opposition. He has to introduce a set of accounts of the treatments of single cases. In the past he has repeatedly implied that accounts of single cases are of many cunning devices used by psychotherapists (especially Freudians) to avoid "scientific" (and particularly statistical) scrutiny of the evidence for the theories they hold. Professor Eysenck's defence of his present editorial enterprise is eloquent. It is always pleasant to hear his strong views on statistical treatment of data, even as a preface to a collection of studies in which no statistical tests are necessary, or, in fact, used. It is not quite clear what Adams and Le Verrier's discovery of the planet Neptune has to do with his particular arguments about single case studies in psychiatry, but it is an ornamental allusion which it is good to hear again.

He also makes some serious suggestions, and it is interesting to see how these are implemented in the papers he has commissioned. One main argument centres on the idea that treatment of single cases, and descriptions of these treatments, can usefully take the form of "experiments" by means of which "hypotheses derived from learning theory" can be tested.

It is a pity that Chapter 3, by Tondato Aylton and Henry Kendal, should be such a sad parody of those suggestions in operation, providing a perfect demonstration that there is no use to a scientific paper than style, or even an experimental method, and "statistical treatment of results".

Apart from their pointlessly "cute" title ("I hear voices and there's no one there") they deliberately select the format of the least, and therefore presumably the most respectable, style of paper in older journals of human experimental psychology: the headings "Introduction", "Procedure", "Results", etc., break the flow of the argument in the usual way. There are three carefully drawn, and quite redemptive, figures, with much solemn fuss over the choice of "experimental design". The only useful convention observed is brevity.

The authors confronted a middle-aged, chronically hospitalized schizophrenic lady, "Viola", whose obsessive descriptions of her auditory hallucinations had become a nuisance on her ward. There are two possible "hypotheses" about this behaviour, which the authors, first, prefer to leave confounded with each other. One hypothesis is that she talked about hallucinations which she did not experience, possibly in order to gain attention. The other is that she experienced hallucinations, and could not stop herself talking about them.

Viola lived in a ward which was run on a "token economy system". That is, tokens exchangeable for privileges or commodities could be earned or lost according to her co-operation with the "rules". The therapists elected themselves with her in a "1.5 x 2.0 meter room" where they rewarded her with tokens for saying that she heard male voices and found her for saying that she heard female voices, and vice versa, on different occasions. These experiments were "completely successful". Viola, though schizophrenic, was not, and earned and kept her tokens in therapy was extended as a discouragement for her to talk about even admitting to her "voices" when at large around the hospital. She again earned and kept her tokens.

There is no longer any possible doubt in showing that even severely disturbed mental patients can learn to alter their behaviour, if bribed to do so. The authors wish to make a quite different claim, i.e., that Viola experienced hallucinations and after her treatment had reduced the frequency of these events. They remark that although hallucinations are "unobservable by experimenters they no more represent 'private' forms of behaviour than do accounts of 'feelings' and other inner states which are spoken topics

in other kinds of case-study. They say: The present experiment used this same trust in the patient's verbal reports, along with observations of accompanying actions, to assess the effectiveness of behaviour therapy on auditory hallucinations.

This is not an argument which will appeal to readers of this paper, or of their other similar papers, published elsewhere. It may occur to us that when most therapists discuss their patients' descriptions of their "inner states" they quote from situations in which their patients have not been bribed or fined as to make them give an account rather than another. Luckily there is not much of such treacherous non-observance in this collection.

The real use of descriptions of single cases, as Professor Eysenck points out in his preface, is that often hypotheses about the dynamics of a patient's disorder, leading to one set of therapeutic procedures have to be given up when the procedures do not work and another set of hypotheses developed. In other words, it is important to document our mistakes because we and others can learn from them.

This is beautifully done by John Teasdale (Chapter 4) in an account of his treatment of a young lady, "Jane", in danger of criminal prosecution for incest. What we learn from case-studies of this kind is admiration for the insight with which some of these therapists recognized their clients' problems, and the ingenuity with which they developed idiosyncratic ways of helping them, rather than by applying mechanically from some hypothetical "Handbook of Therapeutic Procedures".

Nor is it very relevant to distinguish behaviour therapy, implicitly to its advantage, from psychotherapy merely by saying that the methods of treatment used are deduced from modern learning theory, and from laboratory studies

in both humans and animals. In fact, the methods of treatment used by these therapists have very little to do with modern learning theory. They are, in fact, a mixture of many different ideas, some of which are very useful, some of which are not. The methods of treatment used by these therapists are, in fact, a mixture of many different ideas, some of which are very useful, some of which are not.

It is equally surprising that the same patients can be treated by different methods, and that the same methods can be used to treat different patients. This is a fact which is often overlooked by those who claim that behaviour therapy is a "scientific" method. It is a fact which is often overlooked by those who claim that behaviour therapy is a "scientific" method.

It is new, and it is very useful. It is a method which is often overlooked by those who claim that behaviour therapy is a "scientific" method. It is a method which is often overlooked by those who claim that behaviour therapy is a "scientific" method.

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Looking at daffodils, in the old fashion

Their fierce display was current briefly:
Crisp on its stalk, each golden horn
Is paper-money now. What ransom
For such innocent and natural treason?
Who bought whom? To be unthorn!
And not betrayed to death! But chiefly

This: that what is left may buy
Something back still from so much taken—
Neither to hang at the price
Nor wait for sensible, informed adulter
But now. Before the last is shaken
Earthwards. Not to know how, yet try.

John Mole

Unhappy families

By Peter Lomas

A. C. ROBIN SKINNER:
One Flesh: Separate Persons
428pp. Corgi, £8.

In the introduction, he introduced people to the idea of "One Flesh: Separate Persons". It is a book which is often overlooked by those who claim that behaviour therapy is a "scientific" method. It is a book which is often overlooked by those who claim that behaviour therapy is a "scientific" method.

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Evolution of a draughtsman

By Christopher Brown

WALTER L. STRAUSS:
The Complete Drawings of
Albrecht Dürer
6 volumes
New York: Abaris. \$360 the set.

Walter L. Strauss is not a man to be daunted by grand projects: hard on the heels of his edition of Dürer's *Dresden Sketchbook*, The Book of Hours of Emperor Maximilian I and The Complete Engravings, Etchings and Drypoints comes this six-volume edition of Dürer's Complete Drawings. In between his Dürer studies Mr Strauss has published a catalogue of chiaroscuro woodcuts and prepared two volumes on the German Single Leaf Woodcut 1550-1600 which have been announced for publication. This edition of Dürer's drawings, however, has been his principal project and according to his publisher, represents "more than a decade of study".

Mr Strauss himself asks the crucial question in his Introduction: "Why then a new catalogue? After the 10,271 books and articles on Dürer listed in Matthiessen's 1971 *Dürer Bibliography* any new book on Dürer requires an explanation or an apology, or perhaps both." Mr Strauss, whose edition of the drawings runs to six volumes, provides explanations, does not apologize, his volumes are not intended to find a middle ground between the contractual, 'jurist' approach of Hans Tietze and Erika Tietze-Gentet and the explicationist approach of Friedrich Winkler.

It is difficult to judge to what extent Strauss succeeds according to this criterion, as he has not made up his own mind about many of the attributional problems. There is no doubt that he is familiar with the literature, and he has carefully collected published questions, but too often he concludes "his authorial intent remains questionable" or "this drawing has not been fully established as authentic".

The arrangement of the catalogue further confuses the issue: it is not clear why some drawings like the "Christ appearing to a Nun" (Winkler 154) are included in the body of the catalogue when all the spolia Strauss quotes (subsequent to Winkler) are negative, while we find banished to his *XW* (Rejected Drawings) section to the west of the volume sheets such as the hitherto accepted "Pleasures of the World" (Winkler 163).

While Strauss may consider the Tietze and Winkler catalogues "exhaustive", he himself does not seem to have a fully worked out conception of Dürer's evolution as a draughtsman.

Strauss's second explanation for adding so much to the Dürer bibliography is that both the Tietze and Winkler catalogues have been out of print for many years, that new



drawings have come to light and that locations have changed. All this is, of course, true and these individual and institutional motives to obtain Winkler's catalogue and rich enough to afford Strauss's, will provide a market for these volumes. The less well-heeled might do well to try to get hold of the extremely handy two-volume Dürer's *Graphic Works*, published by Roger and Bernhard at 1971, at the time of the Nuremberg exhibition. The first volume contains the complete drawings, and while there is no discussion of individual drawings, there is a thoughtful introduction by Wolfgang Iltis. Used in conjunction with a library copy of Winkler, it is the answer for the impoverished Dürer student.

Strauss's method of numbering the drawings seems unfortunate. Each drawing carries a date and a corresponding number: thus "Fortuna in a Niche" (Winkler 154) the monogram and date (1498) of which have not before been questioned, bears the number 1495/7. While Strauss argues a case for his new dating of " circa 1495", his numbering gives a misleading air of factual certainty. Such a numbering system would really be justified only for securely dated drawings, and it artificially simplifies many problems of dating.

Winkler and Panofsky numbers are however made easy by concordances. Strauss's discussion of the drawings is for the most part, copious, if unselective. One would have welcomed a more extensive description of the condition and technique of individual drawings.

Strauss places great reliance on the watermarks to solve thorny problems of attribution and date. While he is certainly correct in his assertion that the evidence of watermarks has been insufficiently used in the past, his own reliance is excessive. Although

"Construction of a Head", by Albrecht Dürer, from *Mauro's Book of Optics*, 1525. A volume from the series *Universal History of Art*, in which one book is devoted to each of the Western styles. There are more than 200 illustrations, from a quarter of them in color.

he complains that he has not been able to examine enough watermarks, he writes of the previously universally accepted "Nuda Mon with Serpents and Glass" (Winkler 263) which is in Strauss's *XW* section that "its author was probably Kumbach. The watermark of the paper places it in a group with others by Kumbach; there is no evidence that Dürer used this paper after 1501." And this when a likely dating is 1501!

Strauss's desire to reproduce the complete drawings is admirable and certainly there are important gaps to Winkler—for example, the *Dresden Sketchbook*, the *Book of Hours of Maximilian I*, and the *Fachbuch*. All these (and the architectural studies and the studies of human proportion) are reproduced by Strauss.

For the most part the reproductions are acceptable (though certainly no better than comparable ones in Winkler) but there are considerable omissions and these often in just the areas in which Strauss supplements Winkler. The reproduction of the illustrations to the *Camelot* of Terence (drawn directly on to the wood block) are poor, the human proportion studies from the *Globe* volumes are very poor, and the illustrations of the *Dresden Sketchbook* are not as good as in Strauss's separate edition.

There is evidence of haste or carelessness in a number of places in these volumes, which is a shame as this project has quite obviously involved a great deal of hard work and careful study. Had both author and publisher been more patient and careful, the result would have been far more satisfactory.

Mr Strauss is certainly right in his belief that the enormous amount of Dürer scholarship since the war (Winkler's last volume was published in 1939) makes a new edition of the drawings desirable, but with regret it must be said this is not the hoped for solution.

The Ostend outsider

By Christopher Green

ROGER VAN GINDERTAELE:
Ensur
Translated by Vivienne Meukes
157pp. Studio Vista. £8.50.

As Giorgio de Chirico was to Surrealism, so James Ensor was to Expressionism: a painter whose early achievement looks forward with extraordinary clairvoyance, whose art seems to have died on an early age, and who lived on in a remarkably long afterlife. Yet, unlike de Chirico's relationship with Surrealism, Ensor's relationship with Expressionism is misleading. The term "Expressionist" is far too blunt an instrument for any deep analysis of Ensor's work. Thus, Francis-Claude Legrand includes in his *Ensorism* (1972) a chapter (1972), pointing out his use of Symbolist themes even as he repeatedly finds him "Expressionist". He was too complex and, in his *Ostend* attic, too isolated easily to be fitted into any history of modern art by movements, and his pictorial means were too various easily to be fitted into a "formalist" history either. Possibly for this reason too, Ensor's work has been the subject of a search for a foundation for short intro-ductory studies, and a fairly broad public, and as Roger Van Gindertaele has achieved something in producing an introduction which avoids over-generalization and maintains interest.

Mr Van Gindertaele demonstrates a remarkable self-discipline in an approach which raises general issues about the relationship between Ensor's "intimate" paintings and the more public, and the latter of introductory monographs. Should the emphasis be on provocative comments in the light of existing knowledge, or should opinion be minimized and the emphasis be on the clarity of the artist's work in context and of the most important contemporary and later interpretations? In this case the latter alternative has been chosen with hardly a hint of compromise.

When the method works it works well. Take, for instance, the chapter on Ensor's childhood and the Brussels atmosphere. Here, Mr Van Gindertaele extracts long passages from Ensor's own writings and from his biography by André de Ridder, a critic who was close to his subject. The passages are sometimes 100 or more words, uncut, unvarnished, always revealing. He himself provides a sparse narrative summary, little in a certain amount of detail and corrects the balance where needed, pointing out, for example, that Ensor's talent may well have been recognized by his teachers however much he may suggest otherwise.

Take also the chapter on "Ensor's Greatest Period, 1888-92". Here the painter's writings on the "mask", combined with a superbly apt passage from de Ridder, leads Mr Van Gindertaele to speculate in the minimum of words on the fascinating possibility that Ensor's colour experiments were paramount in the mid-1890s, and that the move towards a subject-matter dramatized by masked and fancy-dressed skeletons and figures reflected not the need for a "Symbolist" content, but the need for freedom physically to invent without loss of contact with observed reality. Recorded passages are balanced here by Mr Van Gindertaele's own ideas, and his use of an extensive quotation from a later commentator, Walter Vanbeselme, adds substance. However, where his method does not work, it is most of all the use of later commentators' opinions that is the cause. In these cases self-doubt promises barren repetition with a flavour of ingratitude. Mr Van Gindertaele could have allowed himself to write the comparison of Ensor's early "Le Lampiste" (1880) and Manet's "Le Piffer" instead of Francis-Claude Legrand: he could have given his own analysis of the bullying colour of the *Entry of Christ into Brussels*, and could have deepened on long extracts from Louis Labadie's *James Ensor aquafortis* in his account of the engravings.

There are occasions, even in a book approached thus, when the author's opinion should be dominant, and there were more of them in this book than this author is aware of. What is produced is an admirably readable translation of a clear picture of Ensor and his art in the 1880s and 1890s, combined with an equally clear picture of how it was thought of then and since.

For the record, however, a few inadequacies should be mentioned. A deeper analysis of the relationship between Ensor's "intimate" paintings and Manet and Degas is needed. So is a crucial factor in all these early paintings (most are tiny): it is hardly mentioned. Mr Van Gindertaele is wrong to suggest that the inscription "Vive l'Anarchie" (which appeared for the first time in "The Entry of Christ into Brussels") only in the etching, since Legrand (whom he usually believes) states that this inscription was originally in the painting too. More fundamentally, something is missing: a postscript is needed to deal with the relationship between Ensor and Symbolism: a decisive sequent of this relationship would have a flower a far deeper idea of what was special about this major oddity. There is a missed opportunity: no more than a partial gesture is made towards explaining what happened between 1885 and 1888 to make Ensor's most remarkable work possible: it is an intricate gesture but only partial. Neither *Edmond Rops* nor *Antoine Wiertz* are mentioned, and they would be central to any real attempt to total the explanation. But much more can and should be said, for these years in the life of Ensor were of a prophetic importance comparable even with the four years in the lives of Gauguin and Van Gogh.

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